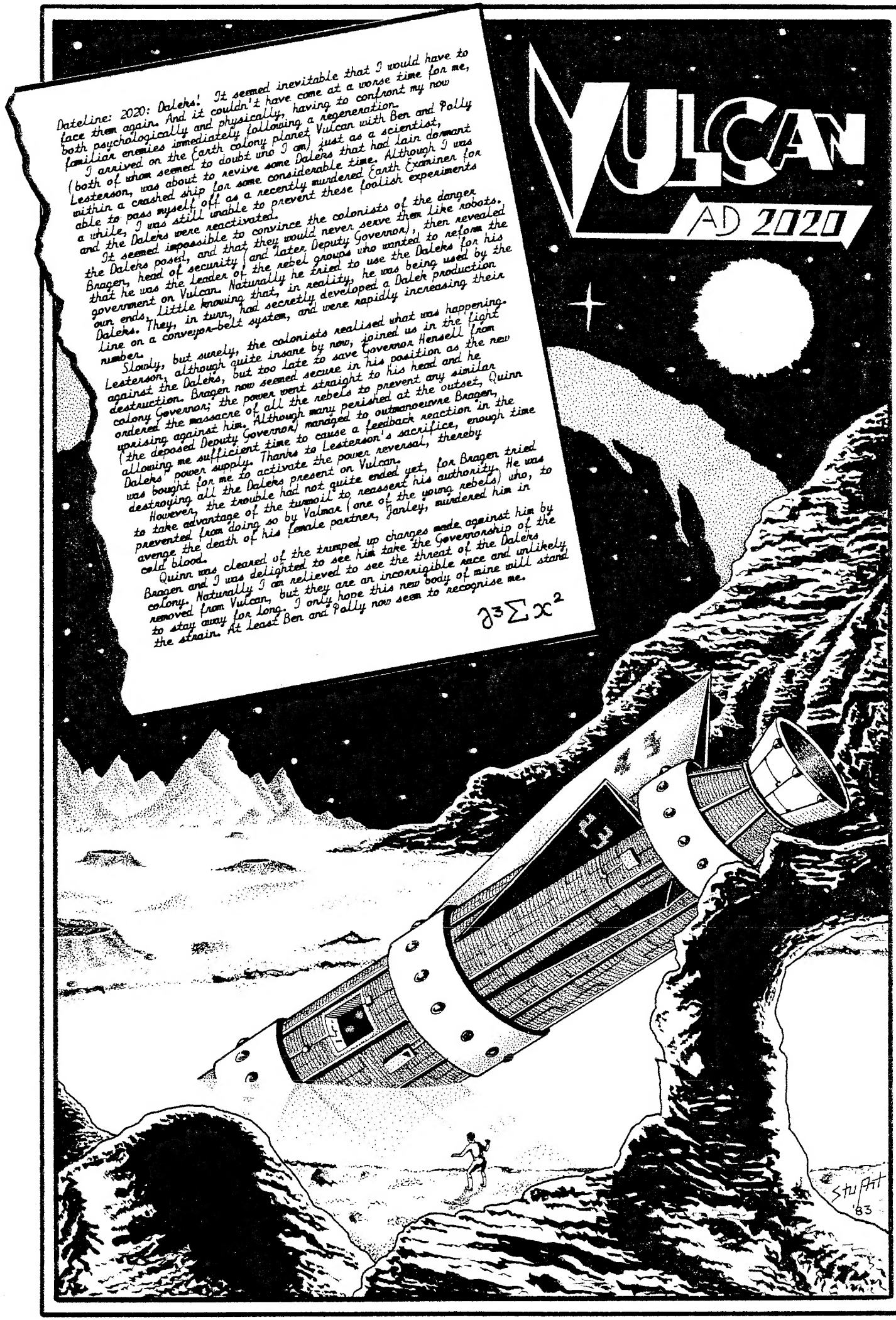
# THE POWER OF THE DALEKS

# DOCTOR WHO

## AN ADVENTURE IN SPACE & TIME

CODE: 'EE'. David Whitaker




Dateline: 2020: Daleks! It seemed inevitable that I would have to face them again. And it couldn't have come at a worse time for me, both psychologically and physically, having to confront my now familiar enemies immediately following a regeneration.

I arrived on the Earth colony planet Vulcan with Ben and Polly (both of whom seemed to doubt who I am) just as a scientist, Lesterson, was about to revive some Daleks that had lain dormant within a crashed ship for some considerable time. Although I was able to pass myself off as a recently murdered Earth Examiner for a while, I was still unable to prevent these foolish experiments and the Daleks were reactivated.

It seemed impossible to convince the colonists of the danger the Daleks posed, and that they would never serve them like robots. Bragen, head of security (and later Deputy Governor), then revealed that he was the leader of the rebel groups who wanted to reform the government on Vulcan. Naturally he tried to use the Daleks for his own ends, little knowing that, in reality, he was being used by the Daleks. They, in turn, had secretly developed a Dalek production line on a conveyor-belt system, and were rapidly increasing their number.

Slowly, but surely, the colonists realised what was happening. Lesterson, although quite insane by now, joined us in the fight against the Daleks, but too late to save Governor Hensell from destruction. Bragen now seemed secure in his position as the new colony Governor; the power went straight to his head and he ordered the massacre of all the rebels to prevent any similar uprising against him. Although many perished at the outset, Quinn (the deposed Deputy Governor) managed to outmanoeuvre Bragen, allowing me sufficient time to cause a feedback reaction in the Daleks' power supply. Thanks to Lesterson's sacrifice, enough time was bought for me to activate the power reversal, thereby destroying all the Daleks present on Vulcan.

However, the trouble had not quite ended yet, for Bragen tried to take advantage of the turmoil to reassert his authority. He was prevented from doing so by Valmar (one of the young rebels) who, to avenge the death of his female partner, Janley, murdered him in cold blood.

Quinn was cleared of the trumped up charges made against him by Bragen and I was delighted to see him take the Governorship of the colony. Naturally I am relieved to see the threat of the Daleks removed from Vulcan, but they are an incorrigible race and unlikely to stay away for long. I only hope this new body of mine will stand the strain. At least Ben and Polly now seem to recognise me.

$$\partial^3 \Sigma x^2$$

# DRAMA EXTRACT

Like a gambler about to play a trump card the beaming Lesterson motioned to his assistant to stand back from the doorway. Bragen, Hensell, Quinn and the time travellers all found themselves leaning forward in anticipation of catching the first glimpse of whatever technical achievement their chief scientist was about to unveil. Slowly, almost painfully slowly, the squat shape of a Dalek inched its way into the spacious expanse of Hensell's office. Its audience, even Ben and Polly, stood rivetted, stunned by the sight of this once inanimate machine, now gliding about with effortless movement. Only the Doctor's face betrayed any horror, and from his vantage point across the room Ben could see the little man was clearly frightened, despite the absence on the Dalek machine of the device the Doctor had described as a gun.

The Dalek's eye stalk ranged over the assembly of colonists. Abruptly it stopped and swung back to focus on the swarthy-faced man now shaking his head with almost unbelieving despair. Aware of being the subject of the creature's stare, the Doctor shuffled back until the solid shape of a chair caused him to drop into a seated position.

As the Dalek's eye continued to regard the Doctor Ben gave Polly a gentle nudge in the ribs. "It recognised the Doctor," he breathed, "I'm sure of it. It recognised him!"

Snapping out of her own amazed stupor Polly nodded and, together with the young sailor, crossed over to stand beside their enigmatic guide, whose face was now a stiff mask of fright.

"What's the matter, Doctor? Are you all right?"

Never letting his eyes leave the Dalek, the Doctor shook his head sadly. "The fools! The silly, stupid fools!"

Ben was rocked by this new side to the Doctor's character he had never seen before. "Then you're scared," he said, suddenly aware of his own anxiety. He indicated the Dalek. "What can it do?"

"Nothing...yet," replied the Doctor.

The Dalek moved over to stand beside Lesterson who, by now, was well embarked on a rehearsed speech, praising the machine's capabilities to the Governor and his deputy. Ben watched the Dalek and then looked back at the Doctor. "It knew who you were! It sounds crazy I know, but it did!"

The Doctor nodded. "It knew who I am, Ben."

"Well, if a Dalek takes you for the proper Doctor then I suppose I can."

Totally ignoring the Doctor/Examiner now, the rest of the group in the room were giving rapt attention to Lesterson as he continued his speech of explanation. "This creation is called, I understand, a Dalek. Look at it. I have simply given it electrical power, and do you know what? It is capable of storing it! Furthermore, it responds to order." He looked at the Dalek. "Turn around...move that chair... stop." Each command was faithfully actioned by the machine, which finally came to rest beside the beaming scientist.

"You see!" he said triumphantly. "Imagine what it is going to do to our mining programme; to our processing; our packaging. Dozens of labour jobs, Governor. It may even be the answer to this colony's problems..."

The Doctor rose out of his chair and drew himself up to what full height he could manage. The Dalek's eye stalk again turned in his direction, but this time the Doctor returned the stare unflinchingly. Then, with a note of grim finality to his voice, he said, "Yes, it will end the colony's problem - because it will end the colony!"

# STORY REVIEW

## Tim Robins

This is a truly remarkable story. David Whitaker and Dennis Spooner, present during the birth and early days of William Hartnell's Doctor, oversee the birth of a new Doctor - and what a birth it proves to be. 'Doctor Who', changed as a series in pace and style; "Life depends on change and renewal," the Doctor states, yet amidst the new Whitaker presents a powerful restatement of everything 'Doctor Who' ever was.

In 'The Power Of The Daleks' continuity is the driving force itself that thrusts the series into the late 1960s and the Troughton era. Ironically it is confusion in continuity that begins the serial, as Ben and Polly try to discover if the maniacal, dark-haried stranger is indeed the Doctor they once knew.

"It's not only his face that's changed; he doesn't even act like him," Ben cries in bewilderment. Polly is more accepting, but this 'stranger' is less than helpful. He refers to the Doctor as if he were another man. "The Doctor was a great collector, wasn't he?" he muses, sifting through relics of the Crusades and the Daleks. "The Doctor kept a diary, didn't he?" The new Doctor associates with objects of the past to establish his own identity - but verbally he confirms nothing.

"Who are we?" Ben challenges. "Don't you know?" the Doctor parries, examining his new face. Polly realises this is a "very different Doctor". It is, however, a similar situation recalling Ian and Barbara's attempt to discover the Doctor's identity; they met with equal animosity and contempt. It was Barbara, like Polly, who accepted the situation. Ian and now Ben are content to challenge the stranger. "You, my old china, are an out and out phoney." "I went there once - met Marco Polo." The Doctor is as enigmatic as ever.

Patrick Troughton slips masterfully into his role. His outward signs of thoughtlessness, even clownishness, never fully disguise a quick, sharp mind and an even sharper contempt for the stupidity of others.

From the TARDIS we are plunged into a very Whitaker-type plot - a murder mystery - and worse, the return of the Daleks. 'The Power Of The Daleks' keeps the viewer on a knife-edge between certainty and uncertainty. The suspense is unbearable, almost Hitchcockian in style. The art of suspense, Hitchcock stated, was to give the audience the full facts, but leave the characters in ignorance. Publicity told us Troughton was the Doctor, but as for the threat of the Daleks we need no convincing. We are then transported through a story where the companions are arguing as to the authenticity of this 'Doctor' amidst a far more important peril. Worse is to come! We must sit in agony and see scientists ignore the Doctor's warnings and stare into the nozzle of a deadly Dalek gun, pondering: "I cannot think what this short, stubby arm is for..."

This situation is compounded by the incredible presence of the Daleks. Whitaker returns them to the characters we met in 'The Daleks' (Serial "B") and we are never allowed to forget that within each Dalek shell is a malevolent creature, watching and waiting. The Daleks seem on top of the situation from the beginning. One of them effectively drowns the Doctor's warnings by loudly chanting, "I am your ser-vant!" Lesterson is impressed; we are horrified.

Links between this story and 'The Daleks' are remarkably strong. The Daleks are returned to being confined to movement on metal; we once again see them as living creatures with intelligence, not as objects of humour. (The Daleks have difficulty hiding their intelligence from the humans. "I obey" chokes in their throats when responding to Lesterson's commands. The Daleks have no problem in identifying the

Doctor as their enemy.) Further elements of 'The Daleks' abound; a swamp; a scientific Elite; Daleks in search of mobility; rebels (with whom, for once, the Doctor does not side); even the arched doors of their space capsule interior echo the arches of the Skaro citadel.

This return to the past, though, does present a puzzling picture when compared with the sprawling 'Chase' and 'Master Plan'. After the classic 'Dalek Invasion Of Earth' we now meet humans who have no knowledge whatsoever of the Daleks. In plot terms this is explained by setting the adventure in 2020, before the Dalek invasion. In effect, Whitaker takes almost contemptibly-treated aliens (once too familiar), and presents them afresh, and with renewed force.

In addition to elements of the past, new scenes are provided to enthral us. The conveyor-belt production-line proves as unforgettable as our sight of the embryonic Daleks themselves. The Doctor is afraid: "Even one Dalek is capable of wiping out the colony," he cries. This is an efficient machine, yes; but as he tells Lesterson: "the thing it does most efficiently is kill human beings."

The story is excellently plotted. Three major threads run through the adventure: Lesterson's attempts to revive the Daleks; the Daleks' own plans to regain power; and the rebels' plans to overthrow the colony's government. These are successfully juggled so that one never really dominates the other, until they converge with the rebels' attempts to use the Daleks as weapons against the authorities. The Daleks have other plans, of course. The end of episode three sees them chanting, "We will get our power" - and by episode four they are rolling off the production line.

Lesterson, the innocent, somewhat naive scientist, is the best delineated of the supporting cast. To be quite honest the rebellion seemed like old-hat, but works in creating suspense as the humans engage in petty intrigue, oblivious to the Daleks who observe them contemptuously, commenting that, "We understand the human mind."

The central controversy within this story is the Doctor's 'regeneration'. It's easy to toy with words like this without getting any nearer to the explanation for the Doctor's change. Gerry Davis' idea was that the TARDIS rolled back in Time - that the Doctor was a young Hartnell. Time reversal is a suitably scientific concept; but what reaches the screen (and is, therefore, the explanation that must have precedence) owes more, I feel, to the notorious whimsy of David Whitaker. There are various references to "renewal": "I've been renewed. It's part of the TARDIS. Without it, I couldn't survive."

Whitaker presents a simpler explanation than Time reversal in his analogy to a butterfly: literally, and metaphorically, Troughton is the butterfly emerging from a chrysalis. As a caterpillar creates a chrysalis, and becomes a butterfly, so Troughton emerges from Hartnell; a transformation that seems an integral part of the Doctor's life-cycle. This is not Time reversal - or Hartnell would have been the butterfly, and Troughton the caterpillar/chrysalis. The TARDIS, as revealed as far back as 'Beyond The Sun' (Serial "C") telepathically linked with the Doctor, aids this transformation. (The chrysalis stage was seen more fully, I suggest, with the fourth Doctor's regeneration.)

Speculation aside, Terry Nation's claim that David Whitaker misunderstood the Daleks seems baffling. 'The Power Of The Daleks' - the power being static electricity - returns the Daleks to their former glory.

Troughton is off to an impressive start.

SPACE & TIME

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SPACE & TIME

# SPACE AND TIME

## FLASHBACK

Diary in hand, the Doctor ventures out across the perilous surface of Vulcan.

RADIO TIMES dated 5th. - 11th. November 1966.

Ben and Polly ponder the question of who is the Doctor.

## THE DALEKS ARE BACK

**as Polly and Ben soon find out in tonight's new adventure**

1 5.50

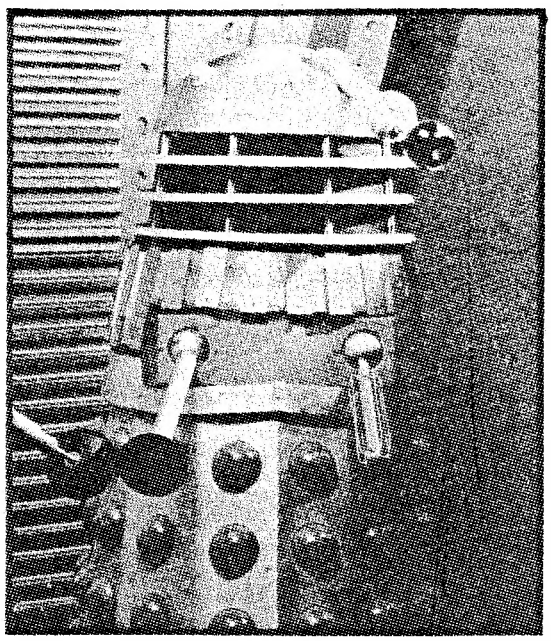
EVENTS move too fast for the *Tardis* travellers to puzzle long over the apparent change in Dr. Who—for in today's episode they face the greatest and most indestructible enemy—the Daleks. Other menaces such as the War Machines, the blonde Drahavians, and the ant-beetle Zarbis have all been overcome—but not the Daleks.

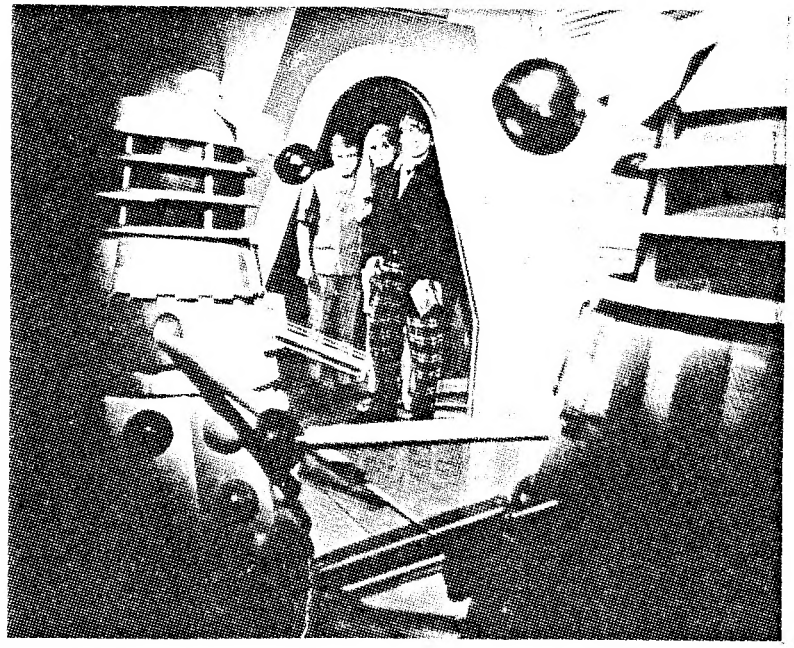
Many times in the past the Doctor has appeared to be the victor, to have destroyed the Daleks for ever, but the power of evil they represent has proved too strong for them to perish entirely. They always return more terrible than before and pledged to the Dalek law which says that 'all human beings must be ex-ter-min-ated.'

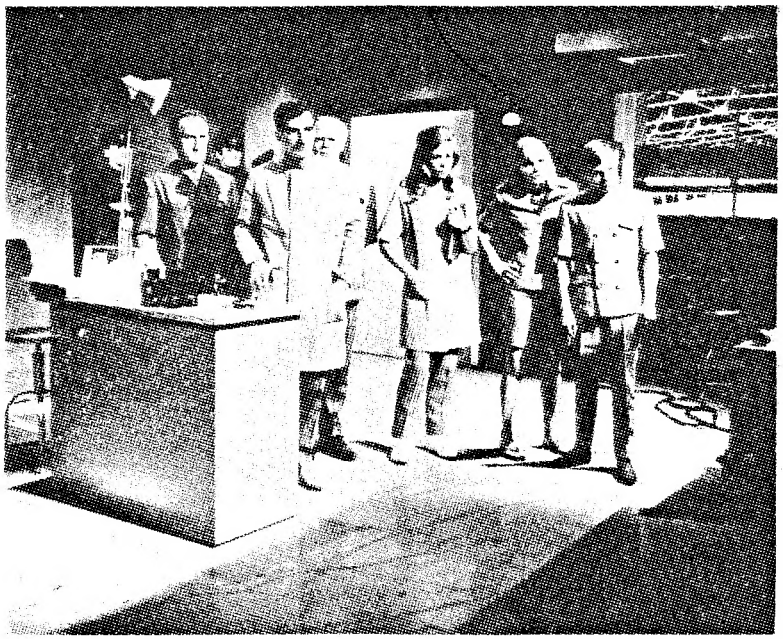
In this new six-part adventure set on the planet Vulcan, a colony of Earth, the Daleks emerge in a new guise. They are supposedly obedient and servile to their masters on Vulcan. But the Doctor knows the Daleks and realises their potential threat. He senses treachery and danger. But will the leaders of the planet heed his warnings?

Patrick Troughton, well known to children viewers for his role as Paul of Tarsus, appears in this serial as the new Dr. Who. Bernard Archard, who played Colonel Pinto in the *Spycatcher* series, appears as Bragen, Chief of Security in the colony.

The voices of the Daleks are again spoken by Peter Hawkins who has recorded between 800 and 900 television programmes. And Christopher Barry, who was responsible for bringing to the screen the first Daleks, returns to direct the new adventure.



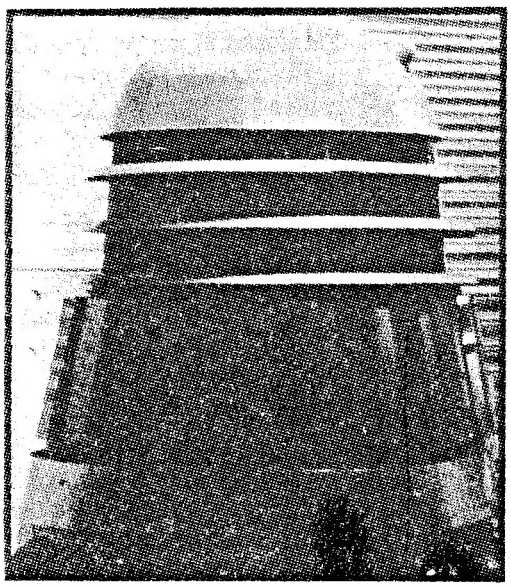


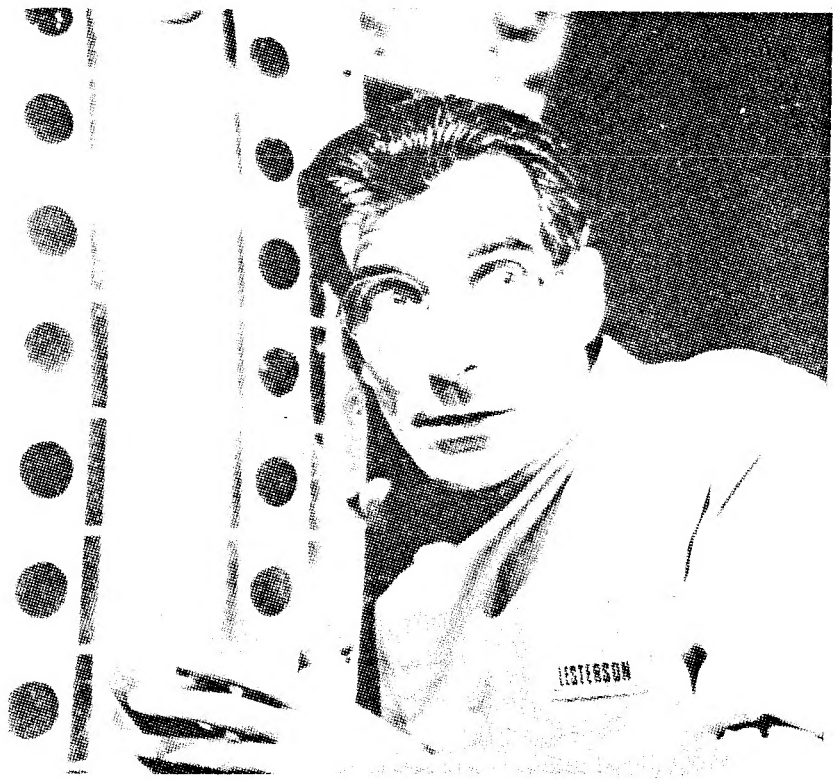


The Doctor (posing as an Earth Examiner), Ben and Polly investigate the spaceship in Lesterson's laboratory, and discover two inactive Daleks.

Chief Scientist Lesterson demonstrates the effectiveness of the 'Dalek' machine, watched by Security Chief Bragen, Governor Hensell, laboratory assistant Janley, Ben and Polly.

The placid scientist becomes deranged by the sight of the secret Dalek production-line.





# The Cosmic Hobo

## Deanne Holding

Guy Fawkes' Night, 1966 is one of the most significant dates in 'Doctor Who' history. Earlier that day Patrick Troughton's Doctor had appeared on the front page of the 'Daily Mirror'; later he appeared on our screens for the first time. A bold step had been taken by the BBC: not only had they replaced a popular figure with a new actor, they had also changed his entire personality.

Any viewer who had had his eyes on the press would know without question that this dark-haried man with "Beatle" haircut was the Doctor, but Ben and Polly had no such reassurances. Over three years the Doctor had gradually evolved from a stern, often selfish old man, to a more gentle and humorous character who nevertheless remained fiercely individualistic and idiosyncratic. It was with this latter Doctor that Ben and Polly had shared three adventures, and they were hardly prepared to face a complete metamorphosis in the man they had come to admire and respect.

At the end of 'The Tenth Planet' it is obvious that there is something seriously wrong with the Doctor, but to Ben and Polly it seems impossible that a tired, grey old man could transform into a vigorous, younger one. Can this <u>really</u> be the Doctor? On the surface, it could hardly be anyone else, but the character with whom they are confronted behaves erratically, and indeed will not even admit to being the Doctor, except obliquely by asking: "Can you see a butterfly fit into its chrysalis case after it has spread its wings?" This enigmatic approach to confirming his identity pervades through 'The Power Of The Daleks', but this trait is by no means unique to this story. Compared to his predecessor, the second Doctor is infuriating in his inability to give a straight answer.

Once the Doctor's personality has settled down after the trauma of regeneration it becomes clear that, although he has retained the more commendable characteristics of his former self, his general behaviour is totally different. The bedrock has remained unshaken, but the topsoil has been scattered to the winds.

Formerly the Doctor had had an immaculate, if eccentric by 1960s standards, taste in dress which complemented his imperious air and straight-backed outbursts of indignation. Now his outward appearance can only be described as scruffy, since his well-tailored apparel has been replaced by trousers and jacket of exceeding bagginess, not to mention the introduction of a ridiculously tall hat. This preference for Bohemian-style clothing earned the second Doctor the description of being a "cosmic hobo" - a most apposite definition of this individual who, when forcibly "spruced up" in a later story, immediately makes sure that he becomes rumpled again. He has also adopted a recorder which he often plays, to maddening effect, while his companions are arguing about the current crisis. A lively tune might assist his thinking processes, but this habit is aggravating in the extreme to those who have to suffer while the Doctor tootles merrily away, apparently unconcerned by the serious nature of the situation they are facing.

Gone, too, is the Doctor's precise, clipped manner of speech. His tones are milder, vaguer, warmer than those of his predecessor. This is also reflected in his overall character. The first Doctor's severe manner, and often uncompromising approach to a problem, has been replaced with a wider display of emotion. In the presence of danger the Doctor now tends to become highly excitable, and frequently turns to clowning in an attempt to confuse the enemy. He also has a propensity for being

purposefully infuriating, coupled with an apparently genuine disordered manner of thinking. Naturally this provokes feelings of intense frustration in those who are with him at the time, promoting the general impression that the Doctor has no real idea of what he is doing. Needless to say, this attitude hardly inspires confidence in his companions or those in authority, and it often appears that the end results have been achieved more by luck than good judgement. In a later story, Zoe is heard to ask, "Where are we?" only to receive Jamie's disparaging reply: "You don't expect him to know, do you?"

Underneath this exterior, however, there remains the old Doctor's shrewd and calculating judgement of character. He has also retained his strict standard of morality and flies into impassioned outbursts of rage when faced with crass stupidity from those who should know better. Ultimately, he can still command respect, but he has to prove himself first and this is often difficult: hardly surprisingly, the bastions of authority are not easily convinced that this unimposing, highly excitable and often comic stranger knows what he is talking about. As a consequence the Doctor becomes very adept at bluffing his way out of unpleasant confrontations, and this is no better demonstrated than when he is challenged in his first adventure: "I am the Examiner," he states, forcefully and untruthfully. "Why are you here?" asks Hensell. "To examine," he replies, underlining the obvious, and neatly sliding around the need for elaboration, "and I intend to start my examination at once!"

Another major change in the Doctor is his comparative youthfulness, and the resultant increase in vigour. He no longer has to rely upon a walking stick, and in the face of danger he is often heard to mutter the aside "When I say 'run' - run!" followed by a sprint for freedom

It is documented ('Radio Times Special', November 1973) that Patrick Troughton wanted the Doctor to be "wildly different" and that Sydney Newman, then head of BBCtv Drama, told him: "All right. Do what you like with him. Play him like Charlie Chaplin if you want to." This, apparently, is exactly what Troughton had done - his small stature and dark hair already gave him a passing resemblance to Chaplin, and his wide range of facial expressions gave him endless opportunities for conveying humour. In mellowing the Doctor's character he introduced a mischievious trait, offset by a 'twinkle in the eye', expressing his own delight in gentle teasing. In fact, facial expression is the salient feature of the new Doctor: his gamut runs through fear, desperation, frustration, smugness, anxiety, pleasure and anger with lightning rapidity.

The Doctor has metamorphosed, but one thing about him never changes: his insatiable curiosity; although in this incarnation his curiosity might be more aptly described as 'meddling'. His inclination to interfere in any situation which seems unfair dominates all of his idiosyncracies; but his genuine concern for all living things remains omnipresent.

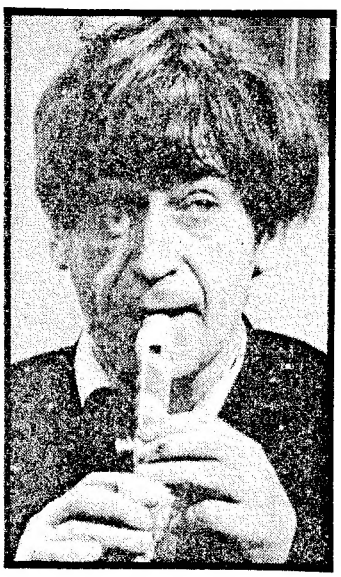
Twelve million people watch BBC's 'Doctor Who' if the Daleks are in it, only 7–8 million if they're not. These robots first appeared in December 1963. Children found it reassuringly easy to draw Daleks, and to imitate their throaty, querulous voices.

Like 'Thunderbirds', 'Dr Who' is shown at weekends to entertain all ages from 14 upwards. It has to recognise, though, that millions of very young children do watch – often wide-eyed from *behind* their chairs. So it aims at good, clean, adventurous, *enjoyable* fear.

Recently William Hartnell retired from the name part, giving way to a younger actor, Patrick Troughton (below). There are to be other changes. The new producer, Innis Lloyd, is conscious of the weakness of non-Dalek stories – when his time-machine travels back into the past. He wants these stories to have 'less obvious history, more guts'.

**IF you believe the programme overlords, most viewers have a compelling urge . . . to be frightened out of their wits. And that explains the strange affair of The Changing Face of Dr. Who.**

The time-travelling doctor is back as usual on BBC 1 this afternoon—and advance reports say that his return will be an explosive event to woo the kids away from Guy Fawkes bonfires.



But something is very much out of the ordinary—instead of being played by William Hartnell, the doctor is spooky character actor Patrick Troughton.

When veteran Bill Hartnell decided to drop out it could have meant the end of Dr. Who.

## Secret

Scriptwriters have been turning mental somersaults to explain why a new hero is appearing, without warning, to young fans. Full details of his debut are being kept a secret, until today, though you can see what he looks like in our picture.

'DAILY SKETCH'

5th. Nov. 1966

# TECHNICAL OBSERVATIONS

For the second time in his writing career David Whitaker found himself with the task of composing an identity for the Doctor. Through consultations with Innes Lloyd, Gerry Davis and Patrick Troughton himself Whitaker was given the broad parameters of the new Doctor's character and it was his task to flesh them out into a six-part script, enabling the actor and the director to bring the characterisation to life.

So long were these finished scripts that it was inevitable some pruning would have to be done to get the drama and dialogue down to twenty-five minute blocks. With Whitaker now setting himself up in residence in Australia his fellow writer Dennis Spooner was approached by Gerry Davis to make the necessary amendments. Lengthy scenes - such as one involving the TARDIS food machine - were removed, although many of the elaborate stage directions were retained. As his involvement was more in the area of deleting material, rather than adding it, Spooner did not receive a credit on the show.

Although it is not generally known Troughton, like Hartnell, wore a wig as Doctor Who. Auburn in colour, it was cut very much in the style of the familiar "Beatle mop".

Episode one did not begin with a reprise from 'The Tenth Planet'. The first shot was a photo-caption slide of Hartnell dressed in a dark wig, flecked with white streaks. The "black edge" effects generator, operated by the Vision Mixer, was again used to blend the slide in with the first recorded shot of Troughton lying on the TARDIS floor in his dark wig.

As the Doctor discarded his cape he was already seen to be dressed in his new clothes. Only his old ring was present, but that quickly fell off as his finger proved too thin to support it.

Hartnell's Doctor was seen briefly again in episode one. Using a super-imposition camera, a caption photograph of Hartnell's face was overlaid onto the shot of Troughton looking at himself in a hand mirror. For a moment the old Doctor is looking back at him, until he shakes his head and sees himself as he now truly is.

The TARDIS interior underwent a moderate change for the first time in this serial. Reduced in size to just three walls, the doors and the console (some of the walls being photographic blow-ups), the set was augmented by a large, decorative Chinese urn (also seen in 'The Rescue', Serial "L") and a capacious wooden chest which would contain all the costumes and props with which the Doctor would frequently garb himself. In episode one, for example, he pulls out a dagger from the Crusades, a piece of metal from a Dalek, a magnifying glass, a tape measure, the old Doctor's spectacles, a 500-year diary, and a recorder with a red tassle on the end.

Patrick Troughton himself could play the recorder and so no over-dubbing was required. He did admit, though, to being "a trifle rusty", and so would frequently spend off-duty moments during rehearsals practising tunes.

Recorded at the BBC's Riverside studios, the most technically complex set, required for episodes one and six, was that of the mercury swamp. With its large backdrop the bulk of the set comprised an array of silvery painted rocks, interspersed with pools of water and geysers. Only one of the geysers actually worked, having a water pump fitted under one pool to periodically shoot a stream of water into the air. Dry ice provided the greater quantity of "marsh gas", although some was generated by steam jets hidden between the rocks and boulders.

The other large set for the story was Lesterson's laboratory, into which the Dalek space capsule had apparently been lowered. Back-cloths were again used to give the set greater depth (visible through a window) to the rest of the building. The front part of the Dalek ship was a mock-up, with a carefully designed nose-cone which could be swung out of vision to enable the cameras to shoot scenes inside the ship's for'ard chambers. Recording breaks were needed for the studio scene shifters to remove or replace the nose-cone.

The BBC's own Visual Effects Department handled the special props and effects for this story - the dispute between Jack Kine's team and the 'Doctor Who' office now settled. Their major contribution to this story was the rebuilding of the Daleks. Four of them were made, each one taller, wider and chunkier than those previously seen in the series. Aspects of their design were a more simplified gun unit without the inner support rings, a more simplified hand arm with less piston sections to them, a more simplified eye without internal illumination and contractable lenses, and reshaped light valves looking less like conventional light bulbs.

Great use was made in this serial of views through the Dalek eyes, made possible by fitting a circular mask to one of the cameras on set, and creating iris effects from the Inlay Operator's keyboard.

Again following tradition, no full size, adult Dalek "thing" was ever seen in this serial, although the first episode did end with a multi-taloned claw coming into vision from out of the shadows in the Dalek capsule. This latex rubber prop vanished in the opening minutes of episode two and was never seen again in the entire story - thus leaving a hole in the storyline as to its significance if Lesterson's Dalek was the first one to be revived in episode two.

Infant Daleks were in the scenes of the Daleks reproducing themselves, all of which were done on film at Ealing using both live action and model stages. Seen being brought out of cylinders of dry ice, each Dalek "infant" was a latex rubber octopoid-like creature about 1½ feet across. These were dropped into the skirt section bases of Dalek casings which were on a moving conveyer belt disappearing through a square, pillared arch into the next chamber, and to the next stage in the process. In each chamber something else would happen to the casing (beams of light would shine on it, jets of steam would be sprayed at it, etc.) until the full Dalek casing was completed. A model stage was constructed for the shots of dozens of Daleks rolling along the belt like cars on an assembly line. These Daleks were painted versions of the "Herts Plastic Moulders" Dalek toys. Finally the scene would cut back to live action for the shots of each Dalek coming through an arch, announcing its completed number. The old technique of having each Dalek doubling back on itself and coming out again as a new number was employed.

Similarly, the destruction of the Dalek-making equipment was also done on film, with great use made of Flash Boxes as both the sets and the Daleks are destroyed, to simulate fiery explosions going off. Several lightweight, model Daleks were built and blown up in these sequences; and the destruction of the model stage was done by fitting flashes into the pillars alongside the conveyor belt and detonating them in sequence.

Anneke Wills - Polly - took a week's holiday during this production, and so was absent during episode four. For the same reason, Michael Craze - Ben - was absent during episode five.

No incidental music was composed for this serial. Instead Tristram Cary's mood effects - first heard in 'The Daleks' (Serial "B") - were once again brought out for use.

For contractual reasons Terry Nation was given a credit at the end of each episode as "Creator of the Daleks".

The last scene of episode six was re-written as the Doctor, Ben and Polly return to the TARDIS and find a wrecked Dalek outside the ship belching "smoke" from a steam jet fitted inside. Although it contradicted the main theme of the serial - that of the Daleks gaining full motive power to move on metal, thanks to a set up ring of static cables - the scene change was insisted upon so that, as the ship departs, leaving the pre-recorded sounds of a recorder in the air, the Dalek eye-stalk would falteringly look up...

# PRODUCTION CREDITS

## — Compiled by Gary Hopkins —

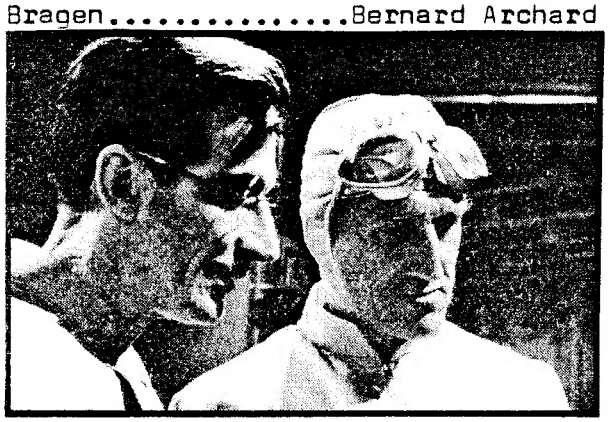
SERIAL "EE" — SIX EPISODES — BLACK AND WHITE

| | | |
|---|---|---|
| PART 1 | - | 5th. November 1966 |
| PART 2 | - | 12th. November 1966 |
| PART 3 | - | 19th. November 1966 |
| PART 4 | - | 26th. November 1966 |
| PART 5 | - | 3rd. December 1966 |
| PART 6 | - | 10th. December 1966 |

### CAST

Doctor Who.....Patrick Troughton
Polly.....Anneke Wills
Ben.....Michael Craze

The Examiner.....Martin King
Quinn.....Nicholas Hawtrey
Bragen.....Bernard Archard



Lesterson.....Robert James
Janley.....Pamela Ann Davy
Hensell.....Peter Bathurst
Resno.....Edward Kelsey
Valmar.....Richard Kane
Kebble.....Steven Scott
Daleks.....Gerald Taylor
Kevin Manser, Robert Jewell
John Scott-Martin
Dalek voices.....Peter Hawkins
Guards.....Peter Forbes-Robertson
Robert Russell, Robert Luckham
Non-speaking:
Guards.....Tony Lammar
Tony Leary, Bernard Forest
Victor Munt
Male Rebels.....Nigel Parry Jones
David James, Dave Carter
Philip Ryan, Tony Rohr
Female Rebels.....Nadia Baker
Jenny Lautrec, Jenny Robbins
Judith Pollard

### TECHNICAL CREDITS

Production Assistant..Michael Briant
Assistant Floor Manager
Marjorie Yorke
Assistants.....Gail Paul
Sybil Harper, Jennifer Jones
Grams Operator.....Lance Andrews
Vision Mixers.....Clive Doig
Dennis Curran
Floor Assistants.....Julian Aston
Eddie Shah
Lighting.....Graham Southcott
Ray Hider
Sound.....Buster Cole

Film Cameraman.....Peter Sargent
Film Editor.....Jim Latham
Costume Supervisor.....Sandra Reid
Make-up Supervisor.....Gillian James
Incidental Music.....Tristram Cary
Story Editor.....Gerry Davis
Designer.....Derek Dodd
Producer.....Innes Lloyd
Director.....Christopher Barry